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THE INLAND ARCHITECT AND NEWS RECORD

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THE INLAND ARCHITECT AND NEWS RECORD

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Injurious Sensational Reports by the Press.

It is not often that a modest monthly technical journal scores the daily press, but when a leading newspaper of Chicago uses the headlines, "It's a Leaning Tower," to call the attention of the community to the fact that the Masonic Temple is out of plumb, and then prints under it the statement of Mr. Burnham and his engineer partner, E. C. Shankland, that "There is no danger in the leaning of the temple," it is time to call a halt on such sensational and misleading headlines. Mr. Burnham said very truly to the interviewer: "It has been out of perpendicular almost from the beginning. There are few buildings in Chicago which are not. That the *Record* should call attention to the fact, however, must work injury to Chicago and to all the interests directly concerned." This should have satisfied the *Record*, but the chance for a sensation was not to be lost, even at the risk of a misrepresentation of the facts being spread and seized upon by all who attempt to decry Chicago's reputation and ridicule her achievements. Mr. Burnham need not have said anything more, but the *Record* prints his detailed explanation of the facts which in course of time will be its own defense against the indignation that will be flung back to it. What he said is what all intelligent people recognize. No building is absolutely plumb, and no building ever settled with mathematical accuracy. The most that the *Record* has discovered through the certificate of its surveyors is that the Masonic Temple, on its State street front, leans back from the street six inches, and on the rear or alley side it leans outward a little more, the exact amount not ascertained, showing that in 114 feet it is a little larger at the top than the bottom, perhaps two inches, which is not remarkable. Now, if they had discovered that the First National Bank building, about one hundred feet high, was two inches out of plumb and devoted a column and a half to it with large headlines added, it would have seemed ridiculous. Another newspaper of like prominence has, by a distorted drawing, similarly libeled a building in an eastern city. It is not right, it is not even good journalism.

A Business Association of Chicago Architects.

There is a movement on foot among Chicago architects to divorce the business and professional aspects of architectural practice. At least this seems to be the purpose of a series of meetings that have been held recently and the formation of the "Chicago Architects' Business Association." If this can be done with the majority of the architects in the city as members, and conservative action maintained, it will relieve the Chapter of many perplexing problems. The president and secretary of the new organization are reliable and capable, and the result of the experiment is looked for with considerable interest.

Chicago Master Mason's Code.

Our February number will contain a letter from the pen of Mr. Dankmar Adler, commenting upon the Code of Practice of the Master Masons' Association, and suggesting certain modifications intended to make the carrying out of its underlying principles more acceptable to owners of buildings and therefore more practicable of execution for the members of that well-meaning and ambitious body.

RUSSELL STURGIS—ARCHITECT, ENCYCLOPEDIST AND CRITIC.

BY PETER B. WIGHT.

AN architect who is a scholar and has an opportunity to give others the benefit of his scholarship and critical judgment is a rare object on this busy side of the world. Heretofore we have been dependent upon France, Germany and Englaud for architectural literature that is entitled to respect, and until Mr. Van Brunt's little book entitled "Greek Liues" appeared, it is safe to say that we had no architectural literature distinguished by analytical and philosophical thought. This was the product of a busy worker during his few leisure hours. But in Russell Sturgis we have an architect who adds to a period of large practical work in his profession, a succeeding experience of many years of leisure and opportunity for study and reflectiou ; aud he has given to his fellow architects and all who may take an interest in their art, while still in the fullness of his intellectual life, the results of his investigations in the book lately published, entitled "European Architecture; a Historical Study." *

He was born in Baltimore, October 16, 1836, and his sixtieth birthday was celebrated at a complimentary diuner at the Hotel Waldorf, New York, on October 16 last, at which were present about two huudred of the most eminent men in letters and art of that city. He has resided in New York from childhood, and there went through the full course of the public schools and the College of the City of New York, from which he received the degree of Master of Arts. Graduating in 1856, he soon after entered the office of Leopold Eidlitz as an architectural pupil, where he remained for about a year. He then made au architectural tour of Europe alone, visiting what interested him in England, France, Germany aud Italy, returning well laden with spoils in the shape of numerous well-filled sketch books. In his selection of subjects he was largely influenced by the reading of Ruskin's works, all of which then published he had mastered when in college. After many discouragemeuts, duriug which time, however, he was a voracious reader and ardent student of everything accessible illustrating the arts of the middle ages, he commenced his actual architectural practice at New York, in 1865. He was also greatly interested in the pre-Raphaelite movement in England, and was an active member of the Society for the Advancement of Truth in Art then formed in New York by a small body of young painters, architects and amateurs, which lasted for several years, and during two years published the little magazine called the *New Path*, to which he contributed his first published articles. His active architectural practice included the years from 1865 to 1878, and his principal buildings were erected on the campus of Yale College, comprising: Battell Memorial Chapel, Farnham Hall, Durfee Hall, and in later years Laurence Hall. He designed the Mechanics' and Farmers' Bank at Albany, the Homeopathic Medical College and Flower Hospital, and other buildings in Tarrytown and Watertown, New York; Farmington and Litchfield, Connecticut, and at Minneapolis and Louisville. In 1878 he took his family to Europe and remained abroad several years, during which time he had ample leisure for the studies which have resulted in the book which is before us. He returned in 1885, and since then has either been associated with other architects or has turned over his work to his son, Danforth N. B. Sturgis.

This later period has enabled him to do a great deal of valuable work in the societies with which he has been connected. Besides that mentioned above, he was one of the early Fellows of the Americau Institute of Architects, and was its secretary about the year 1868. He is also a member of the Architectural League of New York, which he served four terms as president. Other societies with which he is connected are the Archæological Institute of America, the Grolier Club of New York, the Japan Society of London, the Society for the Promotion of Hellenic Studies, in London, and the Municipal Art Society of New York. He is also life member of the American Numismatic and Archæological Society, and honorary Fellow of the Brooklyn Institute of Arts and Sciences, a Fellow in perpetuity and corporate member of the Metropolitan Museum of Art, a Fellow of the National Academy of Design, an honorary member of the Mural Painters' Society, and member of the council and president of the Fine Arts Federation of New York.

Before going abroad the last time he was corresponding secretary and member of the executive committee of the Metropolitan Museum of Art for several years after its foundation in 1870. In literary labor he has been editor of the articles on "Decorative Art" and "Mediæval Architecture" for the Century Dictionary, and "Fine Arts" for Webster's International Dictionary; also of "Archæology and Art" in Johnson's Universal Cyclopedia. He was also a contributor of articles on Fine Arts to the *Nation*, and on architectural subjects to the *North American Review* and the *Architectural Record*, and a lecturer before the Brooklyn Institute of Arts and Scieuces, and the National Academy of Design, New York. His latest work was his coöperation in the formation and purchasing and preparation of the magnificent catalogue of the Henry O. Avery Architectural Library of Columbia College.

In view of the rarity of American works treating of the history of architecture from the philosophical standpoint, it is not to be wondered at that the London *Builder*, in a rather unappreciative review of Mr. Sturgis' historical study, should have received it with a feeling of surprise as coming from an American author. Time will come when it will be recognized that only those "standing afar off" and uninfluenced by historical surroundings or national pride will be competent to review such an extended field of investigation with deliberation and without prejudice. The present uncertain conditiou of the art in America, notwithstanding the prominence to which it has lately attained, is the greatest incentive to those who have its interests at heart to investigate the past truthfully in view of the light that it may throw upon the future. Of all Americans not one is so well equipped as Mr. Sturgis to do this. He is not a product of any school and is unprejudiced, while he has a naturally encyclopedic mind. He is as well versed in one branch of art study as another, and an acknowledged expert, not only in architecture, but in sculpture, painting and decorative art, so that he is competent to appreciate the true relations between them. To him the progressive development of any one of these is seen only in its relation to all the others and to contemporaneous history. This is the rare quality of broadmindedness.

Whether or not this book may be set down as one of the results of the discussion of the study of history in the American architectural schools, at the convention of the American Institute of Architects, held in New York in 1894, to which Mr. Sturgis contributed a paper, cannot be said with certainty. We have already had, since then, Professor Hamlin's "History of Architecture," admirably adapted to school work, but valuable for information only, aud Mr. Sturgis' book seems to follow as a natural sequeuce; but it is better adapted to advanced students. Mr. Hamlin's book tells them what has been, Mr. Sturgis' tells how it came about aud why it was so. It is for thinkers and investigators, those who take a serious rather than a superficial view of the subject. The intelligent amateur has much to learn from it. But what shall we say of the average architect of today, without offense? The Inland Architect has before this called him a "picture fiend" who uever reads. And here is a book to be read only, whose pictures, plentiful though they be, are only incidental to the text which they illustrate in a limited—too limited—way. It is full of references to other sources of information and illustrations, which are not within reach of the general reader, though many architects might be able to find them in their portfolios of photographs, or in books of a more sumptuous nature if they had them. But this is too much to expect of the student. It is not, however, too much to expect that the author should add the illustrations needed to future editions. These should be of the nature of full-page reproductions from photographs selected by him and reproduced by the cheap processes now so extensively used, if not by the superb process employed in the ten plates that illustrate the first edition. When this is done the architectural reader will have a *vade mecum* to the roots of all of the world's architecture that is worthy of study.

The order of wording in the title does not express the nature of this work to one who has read it and appreciates its import. Perhaps a certain modesty of the author has prevented him from calling it "A Historical Study of European Architecture," with the word Study in large caps, which would express its nature more clearly. For if it does not evince study it is nothing. Mr. Sturgis has herein revealed to us the method of his own system of study,

* "European Architecture, a Historical Study." By Russell Sturgis, A. M., Ph.D., F. A. I. A., etc. New York: The Macmillan Company, 1896. Price, $4.

RESIDENCE OF H. C. MALLORY, KENILWORTH, ILLINOIS.

GEORGE W. MAHER, ARCHITECT, CHICAGO.

NATIONAL HOTEL
CRIPPLE CREEK
COLORADO
JOHN E YOUNGBERG
ARCHITECT CHICAGO

RESIDENCE AT NORTH EDGEWATER, ILLINOIS.

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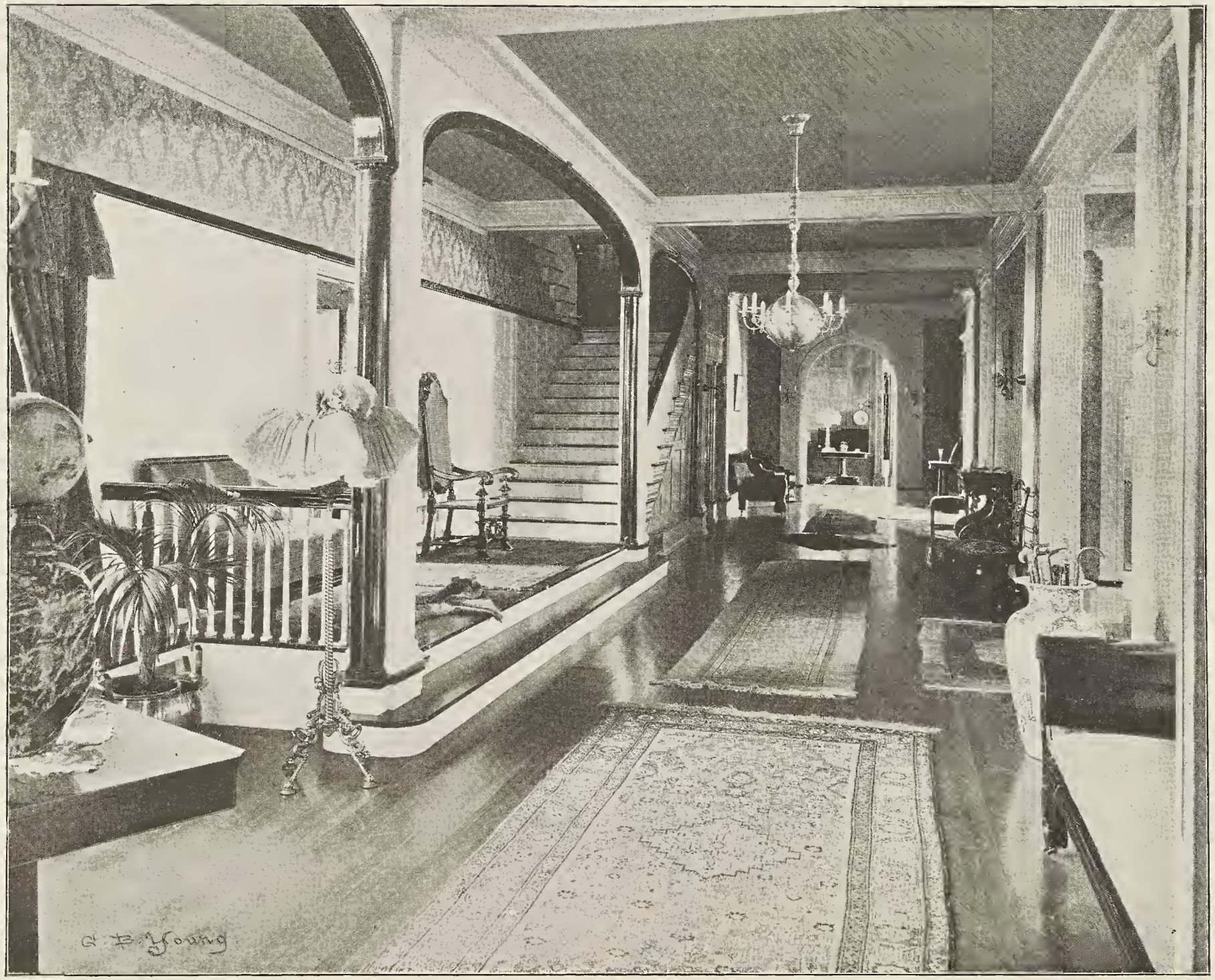

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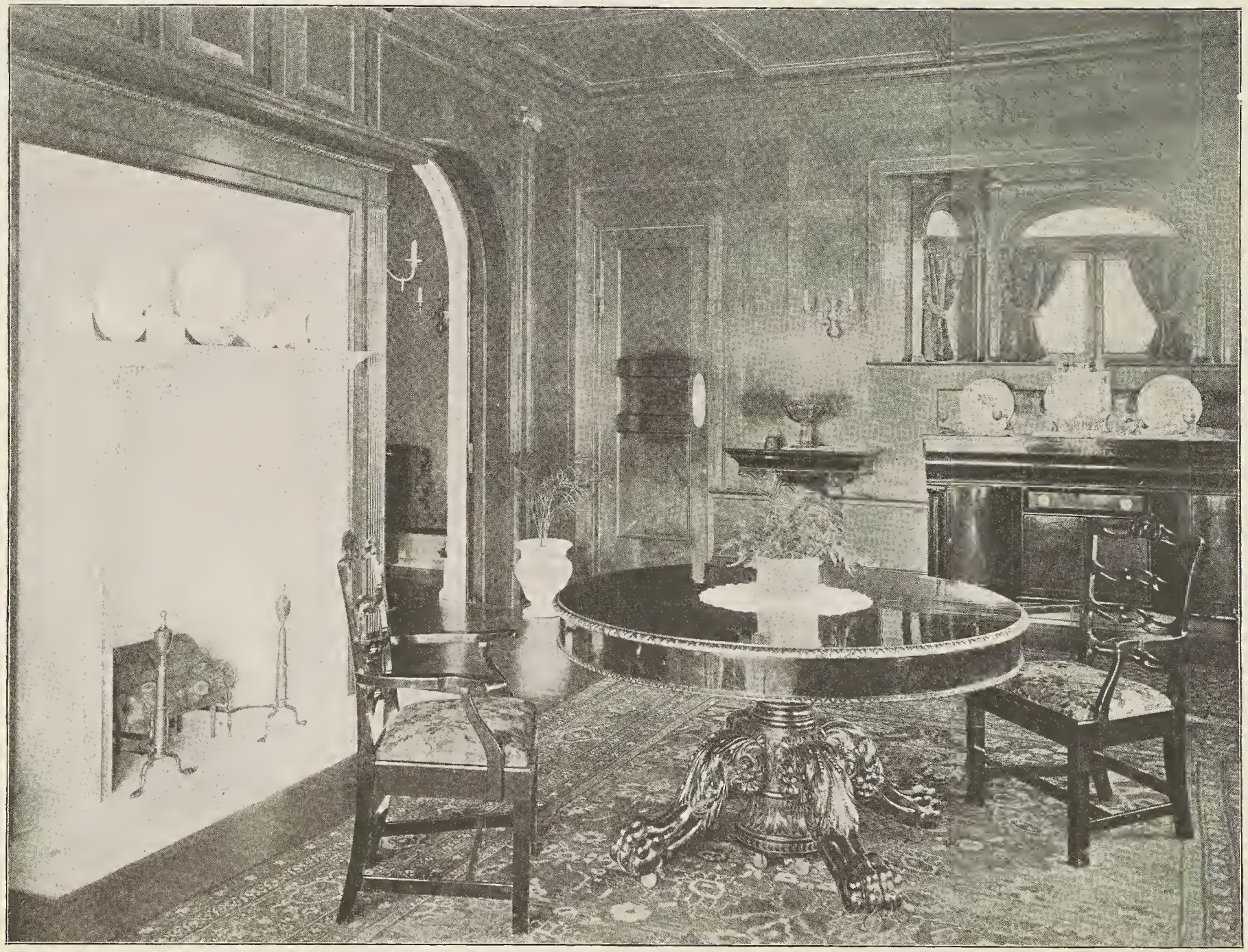
ALFRED HOYT GRANGER, ARCHITECT.



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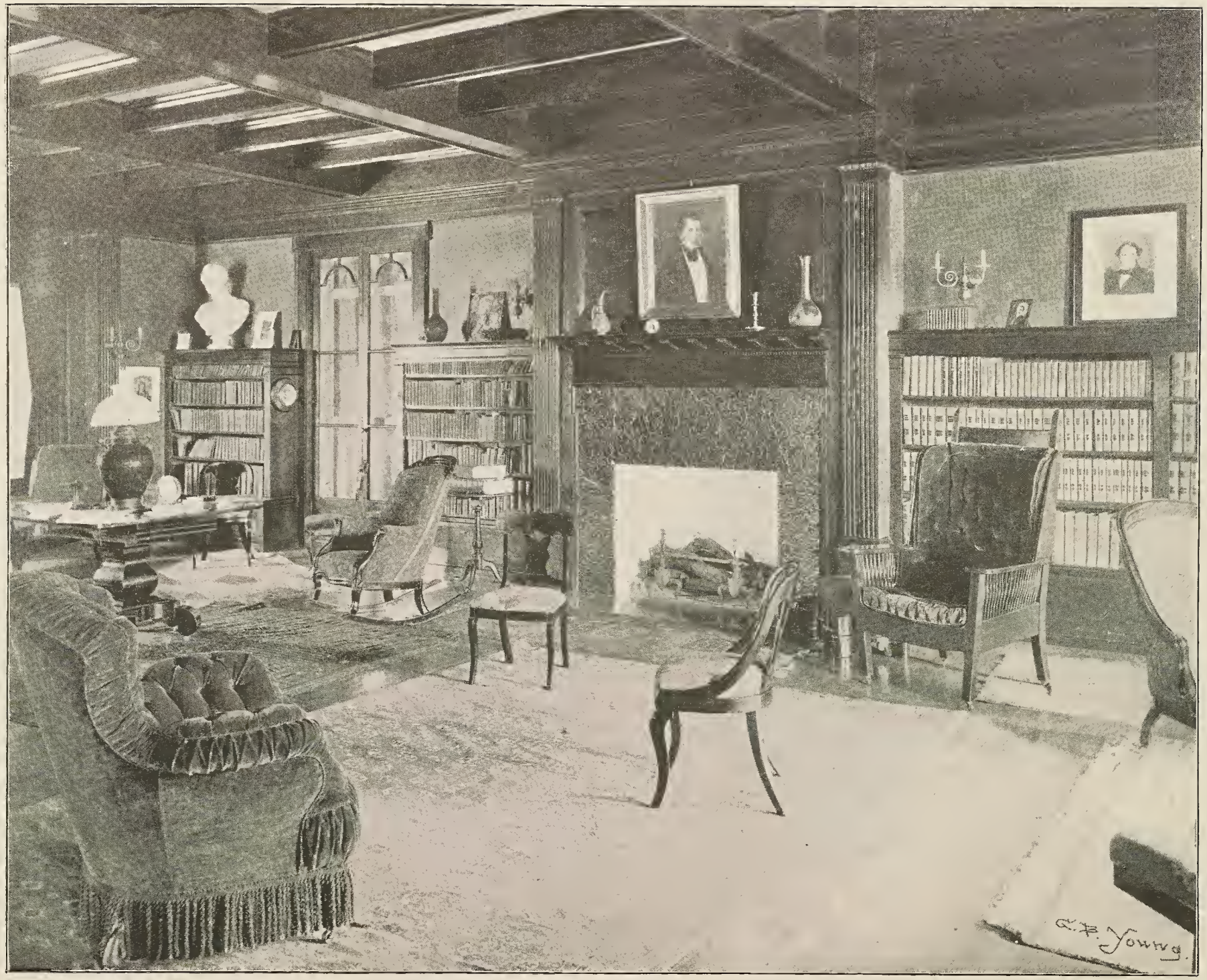

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"LOWE RIDGE," RESIDENCE OF WILLIAM LOWE RICE, EUCLID HEIGHTS, CLEVELAND, OHIO.

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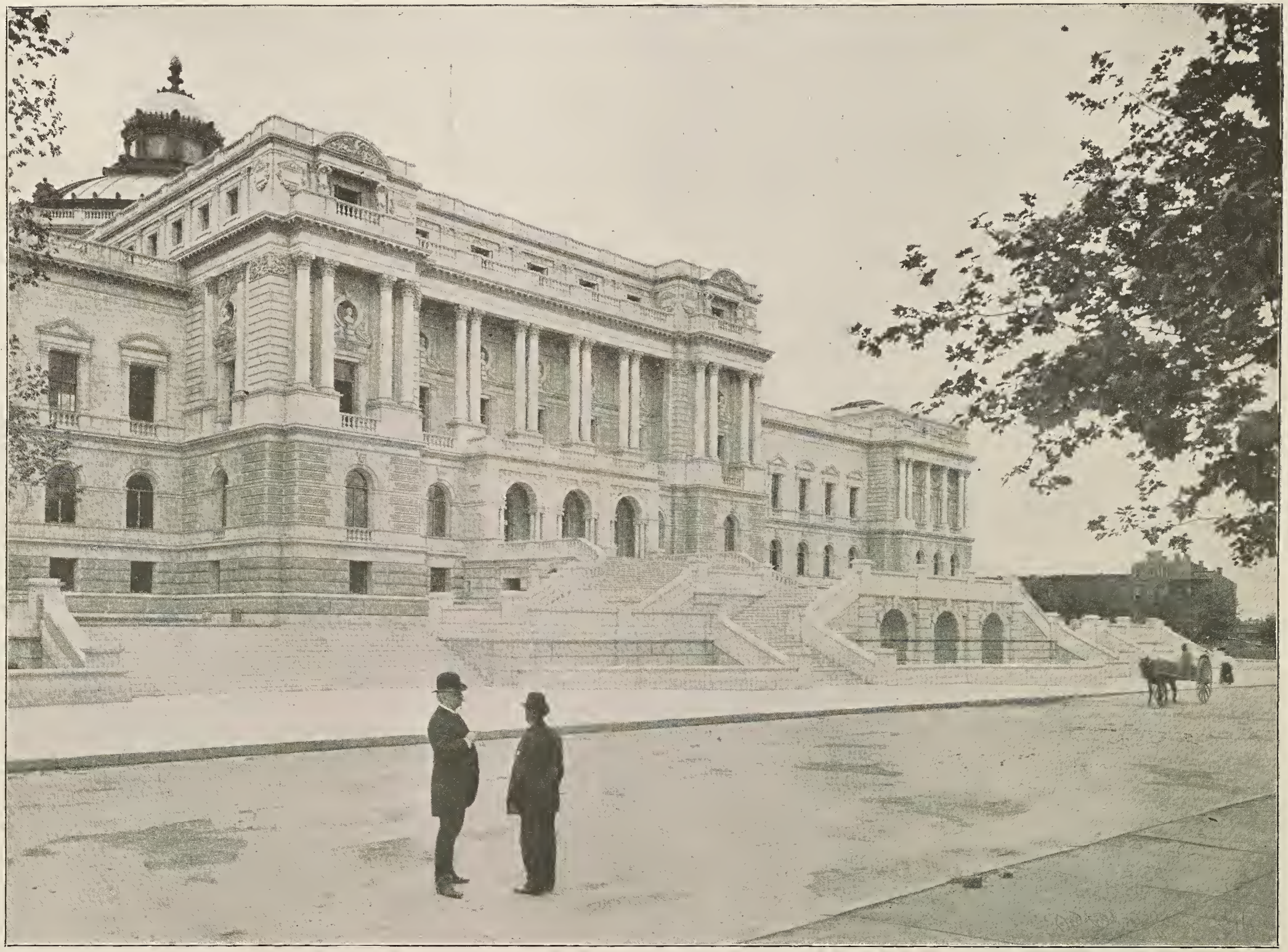

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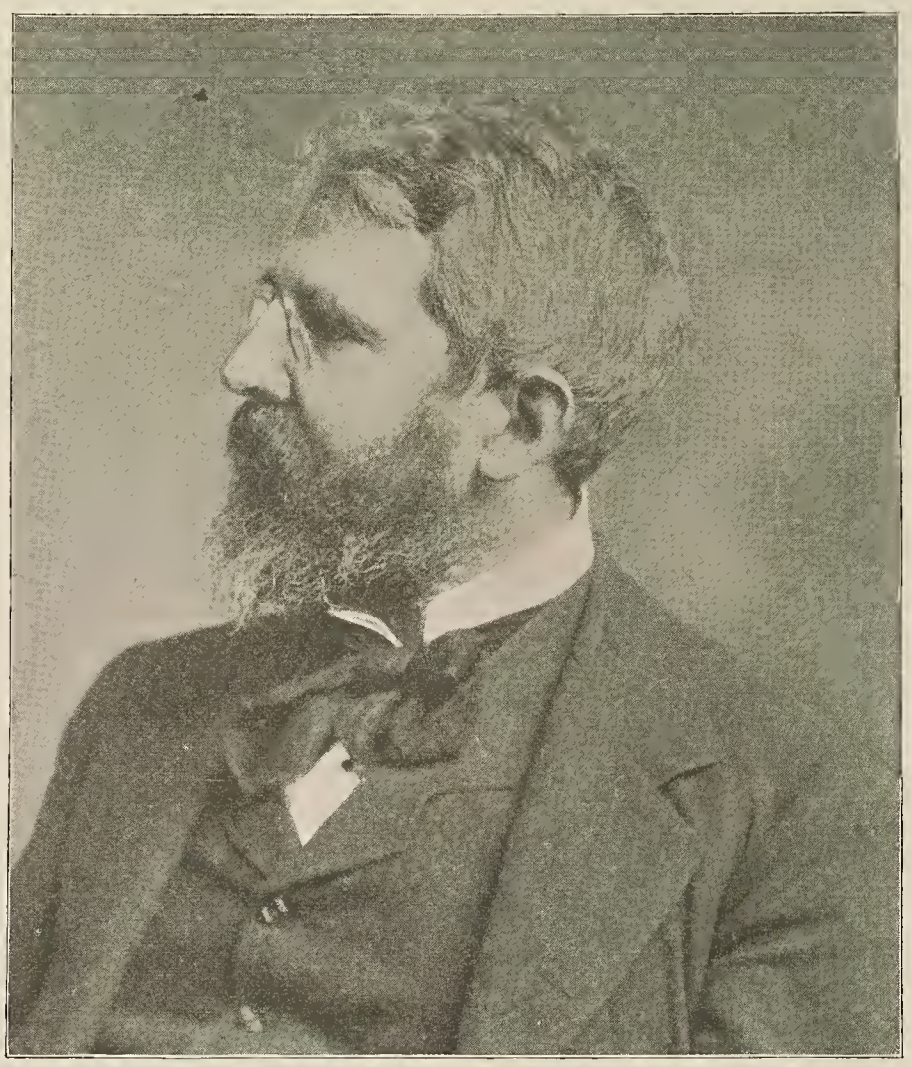
RESIDENCE FOR J. L. McAFEE, KENILWORTH, ILLINOIS.

GEORGE W. MAHER, ARCHITECT, CHICAGO.

that we might profit therefrom. Therefore, whoever sees the title on the back only, or the gold letters on the side, "European Architecture," and expects to find an opinion of what is now being done in Europe or an account of all that has been done in such a comprehensive field, will be disappointed. It is not for him. It is not a repetition of Ferguson, a catalogue or an encyclopedia for reference, but a book to be read from first to last. It may be asked then, "What is its object? It is only one man's opinion." On the contrary, it is a series of deductions from the facts of history in synthetic order presented in a manner never before attempted, to demonstrate the evolutionary nature of architecture from the dawn of art in Greece to the end of the eighteenth century. The *Builder* cannot see "why European architecture is supposed to end at the date of the French Revolution." Can it find anything evolutionary in European architecture since then? Probably it does with the *Builder's* eyes. But Mr. Sturgis does not or he would have told us about it. This time is well selected for the beginning of modern architecture, illustrated by the introduction of the principle of eclecticism in Germany and England, and to a certain extent in France—notwithstanding the regimen of the French Official School—which have resulted in a chaos, not worthy of consideration in a treatise on the legitimate development of styles. The same period covers about all that has been done in America since architecture became a profession.



RUSSELL STURGIS, A.M., PH.D., F.A.I.A.

No one can thoughtfully contemplate what is best for the architecture of today and tomorrow until he can eliminate from his mind all that has been done since the French Revolution. This may be pessimistic, but it is the pessimism which clears the cobwebs from our brains and leads us to contemplate possibilities, with the means at hand, which may yet reveal a brighter future for our art. What such will be no one can tell; but unless we recognize that it is possible we will never contribute to its realization. The *Builder* says: "It is conceivable that there may some day be a new 'thought' in architecture as distinctive and as susceptible of influencing the whole world as the Greek idea, but one can hardly imagine this taking place until a new era, and *after the decline of the present civilizations of the world.*" This is real pessimism. Now, here is the surrender. The *Builder* continues: "As it is, with our historical knowledge and continual traveling, we are dominated by the ideas of the past, and the strongest determination to shake off its influence will not avail to do so. *The Greek column has got possession of the human mind.*" Is it not time, then, to make an American Declaration of Independent Thought? We have already accomplished it in some branches of building construction.

Let us see when there was new 'thought.' Here in Mr. Sturgis' "Historical Study" we find that Byzantine architecture was developed in Constantinople, and had a following elsewhere, that the true Gothic was developed in France, and all Europe followed in its wake; that the Renaissance was of northern Italy, and eighty years after was first seen in France, while it was one hundred and fifty years before it had a foothold in England. It was the intellectual nation that always took the lead. Why should not history repeat itself in our own country as it always has elsewhere? Admitting what the *Builder* says about our "historical knowledge and continual traveling," why can we not rise high enough in intellect to turn these to account, and not acknowledge that they are impediments to material progress? The modern mediævalist would burn all our books and photographs and wait until we had passed through the lowest depths of barbarism so that we might evolve an architecture out of the depths of our inner consciousness without hindrance from outside sources. The adept of the modern French school would say "Whatever is [in France], is right." But Mr. Sturgis shows us that the real mediæval architecture of the latter part of the twelfth century was not an inspiration, but was in process of development from the third century, and that the Renaissance architecture of France at the end of the eighteenth century, instead of being an evolutionary growth, shows no advance over that of the time of Henry IV., when it was fully developed from the Italian Renaissance of the fifteenth and sixteenth centuries. The one was the architecture of evolution, the other of eclecticism. If we learn anything from this, it is that if we ever cease floundering about and trying experiments, and architecture in America ever becomes a living art, it will be the result of evolution and not of caprice or fashion. Therefore let us enjoy our books, our photographs, our opportunities for travel while we may, seeing that we cannot resist their attraction. We can be safely trusted with the history of our art if we read it rightly, and study its lessons. There is yet hope for architecture in America; but we must not be blinded, by what we see around us, to the possibilities of the future.

The chapter on Greek architecture covers the whole subject and mentions nearly all the remains extant, many of which have been revealed by recent discoveries. The number of these is not great, though greater than in any previous publication. It is evidently the result of personal observation to which we are not accustomed in descriptive books covering such a great range of territory. The author has enjoyed many years of residence in Europe, the results of which we now have before us.

The consideration of Roman imperial architecture covers the period from 50 B. C. to 350 A. D., for before the Christian era there was practically no architecture in Rome of which there are any remains, except the sewers and aqueducts, if such they may be called. The Roman architecture in this time covered the whole known civilized world, including parts of Egypt. Then follows a chapter on the architecture of Europe from 350 to 750 A. D., which has long been a *terra incognita* to modern architects, but in which Mr. Sturgis finds the elements which developed later into the Byzantine of Constantinople and the Romanesque of France and Germany. In this he draws in part upon the recent investigations of the Compte de Vogüé in the Civil and Religious Architecture of Central Syria, which have revealed to us in a remarkable degree some of the elements of the stone Romanesque architecture of France, dating back to the sixth

century at Kalib Louzeh, Deir Siman and Kalat Siman. This also includes the golden period of Byzantine architecture under the Emperor Justinian and his successors.

The period from 750 to 1150 A. D. covers the development of the Romanesque architecture in the north and the Byzantine in the south. Herein the Gothic vaulting begins to be developed from the Roman, while the domical vaulting of Constantinople has its influence in Italy and the south of France. Gothic architecture is treated in three chapters. The first covers the 150 years from 1150 to 1300, and describes the rapid rise and development of the pointed style to its greatest perfection. The following from the heading of Chapter V is a wonderfully concise statement: "Gothic architecture is developed from Romanesque in France—Spain, Belgium and western Germany adopt it quickly—England modifies the Romanesque by Gothic features quickly, and eastern Germany does the same more slowly — In Italy the style is introduced complete, apparently, from eastern France, but it is not understood nor adopted as a national style." The second includes the period from 1300 to 1420 A. D. and the third from 1420 to 1520 A. D. Each chapter is divided into five sections covering geographical divisions, as follows: I. France (Isle de France); II. Provinces, North and South of France; III. Germany; IV. England; V. Italy. The next period is from 1520 to 1665, when the Renaissance was completed in Italy and beginning to be used in France. The last chapter covers the period from 1665 to 1789, beginning with the introduction of the Renaissance into England and covering its use throughout Europe down to the time of the French Revolution, when the treatise ends.

Except in relation to Greek architecture, of which it is a complete catalogue, only typical buildings are mentioned, and many prominent ones are not referred to; but the author has revealed many little-known remains found in the by-paths of travel. The illustrations are mostly copied from reliable sources, to which due credit is given, while those prepared specially for the work were drawn by his son Danforth N. B. Sturgis, E. H. Schutt, Sebastian Cruset, Miss Alice M. Gamble and E. J. Meeker, of New York. Only such as were absolutely necessary are used, and no attempt is made to furnish examples for the cribber.

The author makes no attempt to generalize about the result of his investigations, leaving that to the reader. His own fairness and catholicity is evident everywhere. His investigation of the date of every building mentioned is a marked feature of the book, without which, however, its method of treatment would not be complete. But the following remarks in the final chapter are so apposite to the condition in which we now find ourselves that we cannot refrain from quoting: "In the world that we know best, healthy life has never been separated from growth, and what we now call *evolution*. Painting can be seen to be going on through regular evolutionary changes from school to school, from mood to mood, from fashion to fashion; and painting is now alive, a living and struggling art. Architecture is not exactly alive; what is doing in architecture cannot be compared, as to its fine-art side, with what the painters are doing, or the sculptors, or those who are working in artistic pottery, or those who are making windows of stained or painted glass. So far as we know, it will only be when the architectural designer stops copying consciously this or that style of past times that he will produce anything worth having. In other words, it is only when each designer feels free no longer and begins to work under the influence of his neighbors and contemporaries, friendly rivalry and eager jealousy alike spurring each man to vie with and surpass his fellows, but always in the same line of work, as near as he can bring it out — it is only then, when the artist is fettered, that art is free."

PROF. A. D. F. HAMLIN, of Columbia College, in a recent lecture intended to illustrate the architectural features of the great cities of the world, remarked that the architectural features of London were generally overlooked by the tourist. "London possesses," he said, "a large number of examples of the leading styles of buildings from the early Norman St. John's chapel in the Tower, to the modern classic government buildings. Its chief Gothic monument is, of course, Westminster Abbey, and hard by stand the new houses of parliament erected in this century during the Gothic revival. Coming down to a later date we find in St. Paul's and in Whitehall the monuments of London's famous Renaissance architects, Inigio Jones and Christopher Wren.

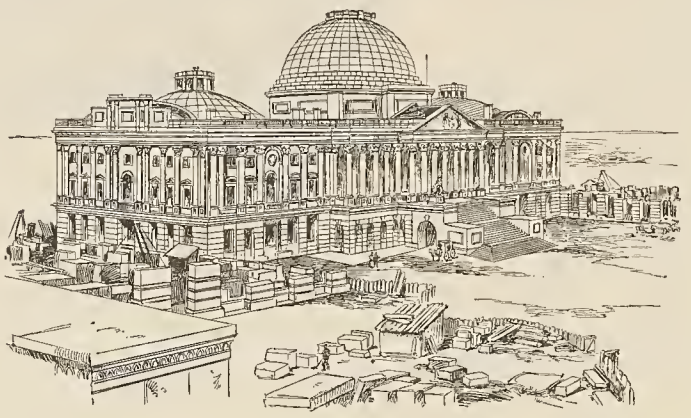
ARCHITECTS AND ARCHITECTURE IN THE UNITED STATES.*

BY ROBERT CRAIK MC LEAN.

EARLY COLONIAL ARCHITECTURE.

WITH the advent of European colonists there arose in America a style of domestic architecture founded on the styles common in the various mother countries, modified by the conditions and necessities of life in an often rigorous climate. Thus arose the style of domestic architecture in the Eastern States known as the Colonial — a style marked by considerations of comfort rather than by attempts at magnificence, though in a few instances of the latter the architect or designer indulged in massive porticos guarded by Ionic, Doric or Corinthian columns of wood. For the first half century in the existence of the United States as a nation but little originality was shown by native architects, if such a school could be said to exist. Designers were content to copy European models, whether for religious, municipal or domestic purposes. These models were the contemporaneous buildings of England under the Georges. The so-called Greek revival in England had its imitators in America, but the imitations were crude copies, not of Greek architecture, but of the works of those who had shown their inability to interpret it in forms adapted to modern usages. Hence, wherever a building was erected that was supposed to require architectural expression, its details were mere travesties upon the architecture of the Greeks. Wherever there seemed to be no call for this, the work was all done by builders who copied details in woodwork from English books. Among the latter were the works of the Adams brothers, which appeared in the latter part of the eighteenth century, from which much of the attenuated and often refined and graceful ornamentation, now called Colonial, was derived. The wooden details of our American houses seem to have been more refined than those of the same period as used in England, so that they have lately become objects of interest with our architects, and are being copied and reproduced extensively.

There were no public buildings in America before the Revolutionary War of greater architectural interest than Faneuil hall, at Boston, and Independence hall, at Philadelphia, both still standing, and a few churches like the Old South, in Boston, St. Paul's,



in New York, and a few more in Baltimore, Philadelphia, Norfolk and Charleston. Some of the latter were copied from the designs of Sir Christopher Wren, with modifications.

THE CAPITOL, AT WASHINGTON.

It was not until it became necessary to erect a new Capitol and President's house at Washington in 1791, that architectural history may be said to have commenced. The Capitol was begun in 1793 and never finally completed until 1865, though there were several long periods during which no work was done upon it. One was on account of everything combustible in it having been destroyed by the British army in 1814, and the other was the period from 1830, when it was completed in its original form, to 1851, when it began to receive its present form at the hands of Thomas U. Walter. The President's house was commenced at the same time. This was designed by Stephen Hallet, a French

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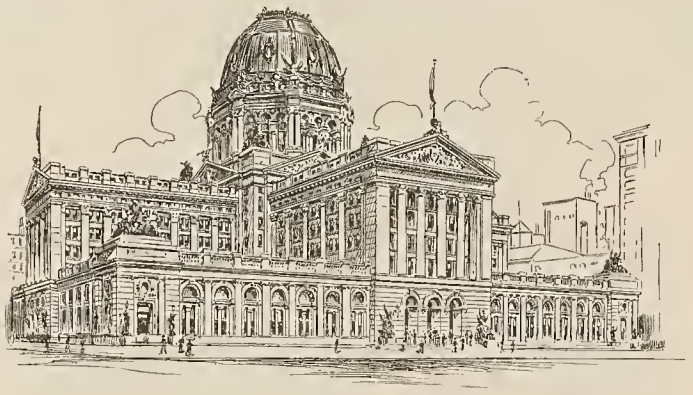
architect residing in the United States. Washington was then President. The Capitol now bears no resemblance to the original design, as it passed through the hands of a number of architects and superintendents, and was originally not quite one-third of its present size. A very detailed history of its designing and erection appeared (1896) in a number of the *American Architect and Building News*, from the pen of Glenn Brown. After the War of 1812-14, Benjamin H. Latrobe practically rebuilt the Capitol and modified the design, but in 1817 he was obliged to resign on account of the appointment of a commissioner, to whose dictation he would not submit. He was succeeded by Charles Bullfinch, an eminent architect of Boston, who also built the State House in Boston and many other prominent buildings in the New England States. Bullfinch continued in charge until 1830, when the building was completed according to the design of Latrobe. The structure was then a center pavilion with low dome and two short wings. In one wing was the House of Representatives, and in the other the Senate chamber — now the Supreme Court room. There was a low dome over each of these apartments. Nothing further was done to the Capitol until 1851, when the designs of Thomas U. Walter were adopted for two additional wings, each of which was about the size of the original building. These were built of white marble from Lee, Massachusetts, the main building being of red Potomac sandstone. But the sandstone had meanwhile been painted white and has been so kept ever since. Before the wings were completed, Mr. Walter made a new design for the dome, which nearly covers the central building. It is built of cast iron and painted white to match the stonework. The whole work was finally finished in 1865, at the close of the Civil War.

GOVERNMENTAL ARCHITECTURE.

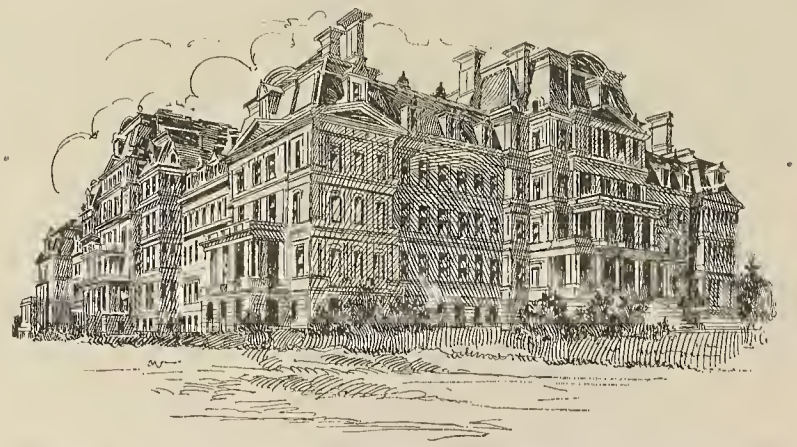
The title of "Surveyor of Public Buildings" was given to James Hoban, superintendent of the Capitol, in 1794, which office he held for twenty-five years. The same title was conferred upon Benjamin H. Latrobe when he succeeded Hoban and became the architect of the Capitol. After Latrobe retired, a Government "Commissioner of Public Buildings" was appointed. But no such office existed after 1830. The Government buildings erected during the first part of the century in Washington and various parts of the country were conducted, somewhat as the Capitol was, under the direction of Cabinet officers or Congressional commissions. The buildings comprised a few of the department offices and customhouses, sub-treasuries, the mints, and a building in Philadelphia for the United States Bank. The latter went out of use with the abolition of the bank. Among those that were retained in use are the Interior Department, the Treasury Department, the Post Office Department at Washington, the Mint at Philadelphia, and the Sub-Treasury at New York.



It was about the year 1850 that something approaching a system was adopted. The public buildings were then erected under the direction of the War Department, and an office was established under the charge of a major of United States engineers. The plans were made under his direction by architects who simply acted in the capacity of draftsmen. An officer of engineers was assigned to each building as "Engineer in Charge." Mr. Walter, while architect of the Capitol extension, had been charged with making plans for additions also to the Interior Department building (Patent Office) and the Post Office, and was later directed to design the extension of the Treasury building; all of which, as to exterior, were, in the main, continuations of the old designs. The extensions of the Interior Department (generally known as the Patent Office) and Post Office were carried out under his superintendence. The Treasury building was intrusted to Mr. Young, who was named the "Supervising Architect of the Treasury Department," and under whose care the south wing of the building was built. This was the commencement of a system of management which has been greatly enlarged and still exists. Mr. Young was succeeded by Isaiah Rogers, of Cincinnati, a very distinguished architect, who had designed the Tremont House at Boston, the Astor House at New York, the Merchants' Exchange, New York, and the Burnett House of Cincinnati. Mr. Rogers was succeeded by A. B. Mullett, a young architect of Cincinnati of little experience. Under his administration all the Government buildings being erected in the North were put under his sole direction, and civilians were appointed as local superintendents.

During this period of twelve years the Government buildings of New York, Boston, Philadelphia, Cincinnati, St. Louis and Chicago, and a hundred others of lesser importance, were commenced, including the State, War and Navy Department building at Washington. The cost of those mentioned was upward of thirty millions of dollars, and the aggregate cost of all the buildings erected under this architect's administration was over one hundred millions of dollars.

Mr. Mullett was succeeded in office by William A. Potter, a young but experienced architect of New York. He was obliged to finish Mr. Mullett's work, and in the designing of new Government buildings attempted to endow them with artistic beauties, to which the office had before been a stranger. But he found it too herculean a task to reform its methods of design. He, however, succeeded in leaving his impress upon some of the smaller buildings that were designed during his term, notably those at Covington, Kentucky, and Fall River, Massachusetts. After a time he



resigned in despair, and was succeeded by James G. Hill, of Boston, who had been head draftsman. Mr. Hill was entirely at home in the routine of the office, and made some improvements in Mr. Mullett's methods. He was succeeded by M. E. Bell, of Des Moines, Iowa.

OTHER PUBLIC BUILDINGS.

A few public buildings, and some of them very notable, have been outside of the jurisdiction of the Supervising Architect of the Treasury Department. At Washington they comprise the Smithsonian Institution, the National Museum, the Army Medical Museum, the Pension building and the National Library, formerly known as the Congressional Library. The National Museum is from the designs of Cluss and Schulze of Washington. The Pension building was designed and erected under the supervision of Gen. Montgomery C. Meigs (retired), formerly in the engineer corps of the regular army, while he had been for many years the superintendent of the Capitol extensions, and had designed many engineering works for the Government, among which is the celebrated Cabin John Aqueduct Bridge, near Georgetown, District of Columbia. The National Library at Washington is, next to the Capitol, the most important and attractive building ever erected by the Government. It is now nearly completed, and the cost will be about $5,000,000. The design was the result of a competition in which J. L. Smithmeyer and Paul J. Pelz were awarded the prize. The design was improved, and the building commenced by this firm. But subsequently an act of Congress put the building under the direction of the retired chief of engineers of the army. Mr. Smithmeyer was relieved of his duties and Mr. Pelz retained as architect.

It is generally understood that the building was designed by Mr. Pelz, and it is a fact that the entire exterior was built after his drawings. Before its completion, Edward Casey, a son of the engineer in charge, was appointed architect, and much of the interior decoration has been designed by him. It is being adorned by many works of painting and sculpture executed by the most eminent American painters and sculptors. One of the most prominent buildings in Washington is the State, War and Navy Departments, an immense granite pile covering an entire square. It was originally designed in the office of A. B. Mullett, Supervising Architect of the Treasury Department. It was subsequently turned over to General Casey, of the engineer corps of the regular army, and the original design was carried out by him to completion. Erected in many successive divisions, its construction went on for twenty years, at a cost of about $10,000,000.

STATE AND MUNICIPAL ARCHITECTURE.

During the century of governmental experience in building above described, the States and municipalities, which were rapidly growing in wealth and importance, continued to erect public buildings, many of which are equal, if not superior, to those of the General Government. Among the earliest of these is the Massachusetts State House at Boston, from the designs of Charles Bullfinch, who was also in charge of the United States Capitol until its completion according to the original design in 1830. His practice was very large, and he was not only the first, but almost the only architect in the country outside of government employment. Among the early public buildings in America is the New York City Hall, erected during the first decade of the century by Mangin, a French architect. It was the first and for a long time the only example of French Renaissance architecture in the country. The Philadelphia Mint is another historical building designed by Strickland, who was a painstaking student of Stuart and Revett's "Athens" and studied Greek details with great minuteness. His

pupil, Thomas U. Walter, gained the Girard College competition and enlarged and adapted the Greek Corinthian order of the Choragic monument of Lysicrates to a peripteral temple, planned as to the exterior very much like the Parthenon and without windows. Strickland, the teacher of Walter, was the largest private practitioner of architecture in America during the latter part of the first half of the century. He designed the largest of the State capitols, that at Columbus, Ohio, which is an immense square limestone building, with four Doric porticos of the order of the Parthenon, one at the center of each side. His last work was the State Capitol at Nashville, Tennnessee, another classic Greek building. It was uncompleted when the war of the rebellion broke out, and being the scene of many incidents of the war, remained in an unfinished condition until some years after. It has since been finished.

Other public buildings of the first half of the century comprise the work of Haviland, Ithiel Town and Alexander J. Davis. Haviland was an enthusiast on the subject of Egyptian architecture. There is still standing on Walnut street, Philadelphia, a white marble building by Haviland, in the Egyptian style, and he also designed the residence of Commodore John C. Stevens on

Barclay street, New York, long since demolished, which was Egyptian on the outside but Greek inside. Two prominent landmarks in Philadelphia are the chimneys of the Fairmount waterworks, which are designed in imitation of Egyptian columns. But Haviland's most prominent work is "The Tombs," or city prison, on Centre street, New York. The former Merchants' Exchange, now the Customhouse, on Wall street, New York, was designed by Isaiah Rogers. It is still considered the most imposing Greek building ever erected in America, its monolithic Ionic columns at the portico being unsurpassed even by the Treasury building at Washington. Both are of granite, in the Ionic style. The old Customhouse, now the Sub-Treasury, in New York, covers the historic site of the old State House where Washington delivered his inaugural address. The spot is marked by Ward's statue of Washington. The building is of white marble, even including the roof tiles, and is almost an exact copy of the Parthenon at each end, omitting the sculpture. The marble of the columns is set without mortar joints. The design was by an English architect, William Ross.

EARLY CHURCH ARCHITECTURE.

A well-known architect at this time was Minard Lafever, who was a self-taught man, having begun life as a carpenter's foreman. He has left several illustrated works on the styles of architecture then practiced in America. His study was to adapt classic details to all purposes for domestic use, and he set the patterns for wood and plaster work which others followed for many years. His best works were a classic one-story savings bank on Fulton street, Brooklyn, and the Church of the Holy Trinity on Montague street, Brooklyn. Had the latter occupied as prominent a site as Trinity church, New York, he would doubtless have attained as great a fame as the senior Upjohn. The last of the old school of architects to be mentioned is Richard M. Upjohn. His fame as a church architect was known over the country, but his principal works are in New York. His first church in New York was the Church of the Ascension, corner of Tenth street and Fifth avenue, then quite in the suburbs. His fame rests mainly on the rebuilding of Trinity church, New York, the best example of late Perpendicular Gothic in this country, while Lafever's Trinity was in flamboyant Gothic. There the perfection of thirteenth century Gothic was not appreciated, but Upjohn used it in his later works, when his son-in-law, Charles Babcock (afterward professor of architecture at Cornell University), became associated with him. Their practice culminated in the erection of Trinity chapel on Twenty-fifth street, New York, the most perfect specimen of Gothic architecture in America. Between these there was a list of works too long to mention. Upjohn designed St. Thomas' church, New York, when his powers were on the decline. Still it has many original features, studied from Ely cathedral in England.

THE AMERICAN INSTITUTE OF ARCHITECTS.

The revival of architecture in America in the last half of the century is nearly synchronous with the organization of the American Institute of Architects in 1857. At that time the profession had increased so greatly in numbers that every large city had several offices — New York had about one hundred, Philadelphia and Boston about fifty each, and the other cities in proportion. From this time on it is difficult to name individual buildings without partiality. Only such typical ones as are necessary to make the narrative clearly understood can be given. Up to that time, and as late as 1870, the general character of the buildings in the large cities was one of wearisome monotony. Domestic buildings were nearly all repetitions not only in design, but in plan, and little originality was seen except in church architecture and in a few of the business buildings. The modern office building was almost unknown, and while most of those who transacted business in offices used the rooms of old discarded dwellings, the only buildings erected for offices were the banks and insurance buildings, in which the surplus space over the main floors was rented out for these purposes. The first building of any pretensions erected solely for offices is believed to be the Trinity building at New York, which was designed by Richard M. Upjohn. The best civil architecture of that time was seen in the banks and insurance buildings of the large cities, many of which had considerable architectural merit, and were admirably built. Among such were the American Exchange and Continental banks of New York, by Leopold Eidlitz. There was great advance at the same time in commercial architecture in Cincinnati, mainly through the example of the late James K. Wilson, of that city. Cincinnati also took the lead in suburban residences, as evidenced by the mansions in the Norman style, for Probasco, by William Tinsley, and for Shoenberger, by Wilson. The latter was the first of the remarkable series of revivals of the fifteenth-century Gothic of Rouen, and the chatean style of Francis I., which has subsequently been handled so admirably by the late Richard M. Hunt.

ROMANESQUE AND GOTHIC EXAMPLES.

It was about 1860 that the influence of the Gothic revival of England and its adaptation to all classes of buildings began to be evident in this country. Before that time the advent of Jacob Wrey Mould at New York had attracted the attention of the New York architects to his free and carefully studied treatment of the Romanesque style, as seen in the Unitarian church on Fourth avenue, New York. It was one of the first examples of thoroughly scholarly architecture from foreign hands. This was followed by his beautiful free Gothic parish schoolhouse attached to Trinity chapel. Mould then gave character and beauty to most of the architectural features of Central Park, whose details have never been surpassed. The most prominent expression of the modern Gothic idea was seen in the National Academy of Design at New York, by Peter B. Wight, in which the Italian influence was predominant. Of other buildings of this class may be mentioned the Jefferson Market courthouse, New York, by Frederick C. Withers; the Brooklyn Art Association building, by J. Cleaveland Cady; and the Brooklyn Library, by Wight. These were followed by the Yale School of Fine Arts at New Haven, by Wight; the Durfee and Farnham dormitories and the new memorial chapel

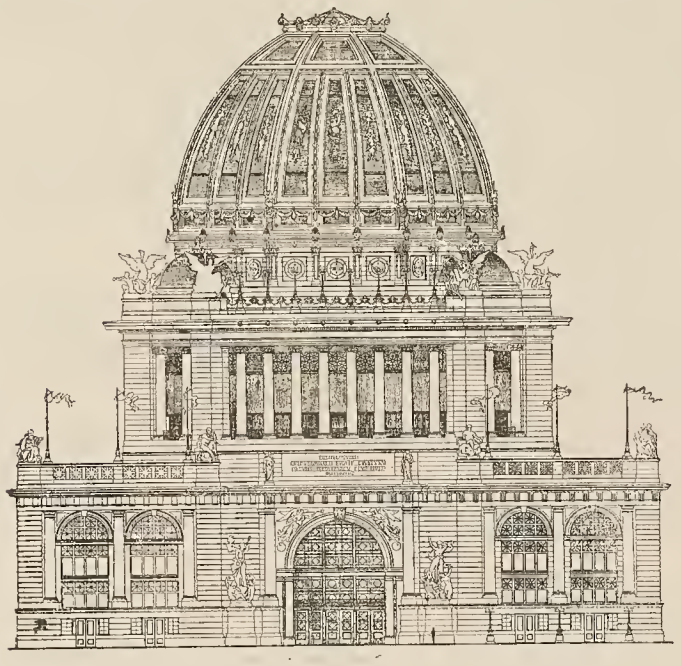
at Yale college, by Russell Sturgis; and the Divinity college at New Haven, by Richard M. Hunt. In Boston the new Art Musem, by the late John H. Sturgis, and the Sears office building and Boylston block, by Cummings and Sears, were noticeable examples. A less successful example is found in Philadelphia, in the Pennsylvania School of Fine Arts, by Frank Furness, and the most prominent one is the Connecticut State House at Hartford, by Richard M. Upjohn. This brings us up to 1870. The Gothic revival was well launched in America before the Centennial Exhibition at Philadelphia in 1876, which had but little influence upon it. This, however, gave a great impetus to the encouragement of correct design in all the accessories of architecture, in ornamentation and carving in the mediæval manner and its employment

in manufactures. The movemeut had little or no encouragement in Chicago after the great fire of 1871, which destroyed the entire heart of the city and half of its outlyiug parts.

RICHARDSON AND HIS WORK.

The influeuce of Henry Hobson Richardson began to be felt about 1873. He had executed various works before this time in different styles, and had designed the fine French domestic Gothic front of the American Express building in Chicago, in the style of the old houses of Cluny. But when he built the new Triuity church at Boston, a new era in American architecture dawued. It was the beginning of a short but brilliant career, in which he executed dozens of large and important buildings in a modification of his own of the old Romanesque architecture of France, upon which he so stamped his own individuality that he became the recognized leader of a modern school of architectural practitioners. Trinity church was ouly the stepping-stone to these achievements. The most perfect developments of his style are to be seen in the library buildings of Woburn, and many others of the small New England cities. His later work was distinguished rather by grandeur of style and boldness of treatment, as seen in the courthouse of Pittsburg, the Chamber of Commerce at Cincinuati, and the Field wholesale store at Chicago. He was a national architect in fact, for his works were pretty evenly distributed through the great centers of this country. Hence he had a host of disciples and followers, some of whom could produce equally good work. He educated at least a huudred architects, who spread his ideas everywhere. There was one time a belief that this influence would be permanent.

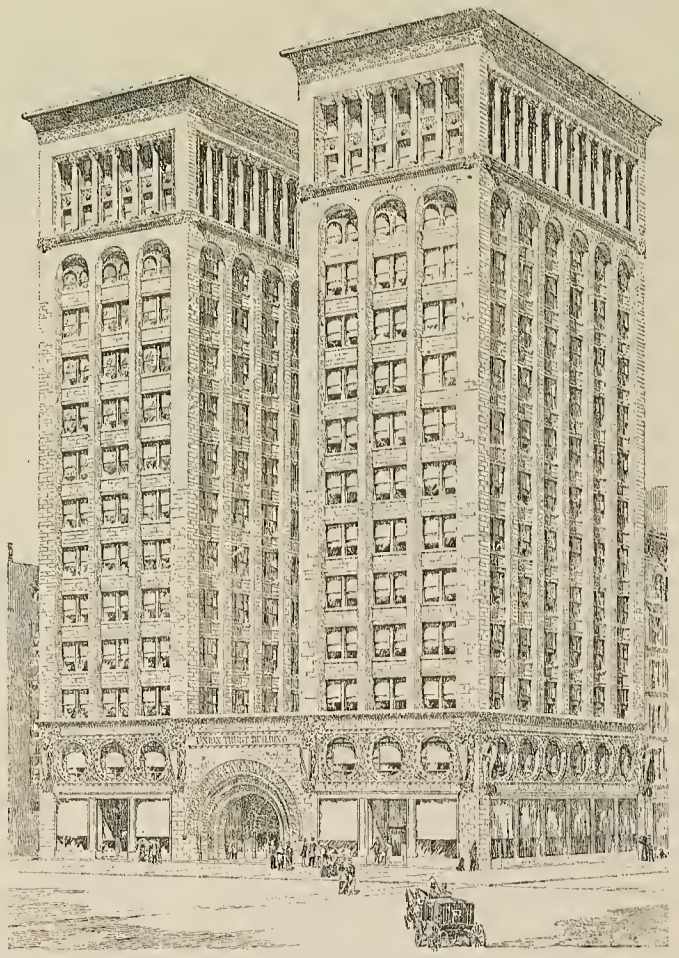
While Richardson was at the top of his fame there arose auother eminent architect in Chicago, John Wellborn Root, of the firm of Burnham & Root, of that city. He was more original and versatile than Richardson, but many of his works had similar characteristics of design. The young architects of Chicago and the western cities tried to follow in his wake, and his influence was large; but when it was added to that of Richardson, it bid fair to result in an independent school. An iudependence of precedents was seen in the designs of thousands of the less expensive classes of business buildings, but mainly in the dwelling houses of the western cities, which resulted in greatly improving the street architecture, for so much new building was being carried on then that ten years was enough to change in effect the appearance of a town. This was in the nature of an advance in rational methods



of building, with the discarding of all kinds of meretricious ornaments aud materials, as well as the encouragemeut of artistic stone-carving wherever appropriate.

THE CLASSIC STYLE AND THE WORLD'S COLUMBIAN EXPOSITION.

One evidence of the advance of this spirit of reform was seen in the rebuilding of the business part of the city of Boston after the great fire of 1872, in which nearly every new building was free from the affectation of previously accepted styles of architecture, and took on an appearance of freshness and reality which bid fair to make Boston a center of rationalism. By some the use of modern Gothic details was carried to a ridiculous extreme, and they became grotesque in the hands of those who did not know how to haudle them, while honest methods of building were neglected. The movement in the East began to be overshadowed by the growing influence of the modern French school, which was encouraged by the schools of architecture established at various centers of learning. By the time that the World's Columbian Exposition at Chicago was projected aud formulated this influence became most potent, and it is safe to say that in the West it dates from the sudden and unfortunate death of Johu W. Root, in January, 1891. The adoption of a classic treatment for the main buildings of the Exposition gave a stamp of approval from high authority to the new movement, and the influence exerted by the wonderful object lesson afforded by the aggregation of classic



architecture around the Court of Honor, as it was called, has been felt throughout the country ever since. Still a large number of prominent buildings iu the style of Richardson have been projected since that time, and while under the leadership of the architects of New York and Boston various adaptatious of the moderu academic French style, together with a tendency to revive Greek details, have prevailed, the architects of the West have displayed more independence.

THE EPOCH OF THE SKYSCRAPER.

The necessity for erecting extremely high buildings, on account of the improvement and general use of elevators, has been one factor in encouragiug this indepeudeuce of style. It has also resulted in the adoption aud invention of uew methods of construction which have had no small influence upon architectural design. The buildings designed by Louis J. Sullivan, many of which are among the highest that have yet been constructed, are illustrations of this.

We have now reached a point of time wheu the examples of moderu architecture in America are so uumerous that names and buildings can no longer be mentioned with justice to the parties interested, or regard for the proper limits of this article. The cousideration of building and construction cannot be dealt with here, yet on account of their influence upon design a word or two may be said. The steel-frame construction, which originated and was developed by Chicago architects, made it possible to erect buildings from twelve to twenty stories in height. This is briefly aud concisely described in THE INLAND ARCHITECT for April, 1892. Mr. P. B. Wight has written instructively on "Recent Fireproof Building iu Chicago," and from one of his articles we, in conclusiou, take the following:

"The complete steel-frame building is one in which the frame actually carries the whole building. The outside and inside are one entire homogeneous construction, and the foundations which have beeu put iu for the steel work are those which are to carry all the other materials. The exterior and interior walls are built *on* and attached *to* the steel frame. Practically, the buildiug has no walls. The exterior frame is protected with fireproof materials outside and inside, so disposed as to provide for any size or shape

of windows that may be desired, and to give a decorative effect on the exterior. On brick, ornamental terra cotta is used principally for the exterior, and in some buildings entirely, as in the Chamber of Commerce extension and the new German theater (Schiller building), Chicago. Pressed and ornamental brick are used for fronts, and English enameled brick, with glazed terra cotta trimmings, are used on interior courts and back walls. The inner surfaces are built with hollow building tiles, either of the hard fire-clay or porous variety. The horizontal members of the steel construction are built so as to carry the entire weight of this exterior and interior covering. The steel work of such a structure, with all its projections, bay windows and projecting cornice at the top, may be built from foundation to roof before anything else is added. The steelworkers set the pace for the other mechanics. The remainder of the exterior and interior work is only a filling. Vertical and horizontal bracing against wind pressure are introduced. Part of this is permanent and part temporary. In these buildings the floors are now generally built with a filling between the beams of flat, hollow tile arches, and these are often constructed before the exterior inclosing walls are built. But the speed with which such buildings can be completed has been illustrated in cases wherein the workmen who follow after the steel men have been seen working on the exterior walls at several different stories at the same time. Actual experience has demonstrated that steel construction may be supplemented by fire-clay construction, so as to give a result which it is safe to say is fireproof."

THE ARCHITECTS OF THE PARIS EXHIBITION.

As already mentioned, MM. Girault, Deglane, Louvet and Thomas were to share the honors of the two large palaces of the Paris Exhibition of 1900, among them. According to the *Builder*, the following arrangements have now been made as to other architects: M. René Binet is to design the monumental entrances to be erected on the Place de la Concorde and the Champs Elysées. MM. Cassieu Bernard & Cousin will carry out the architectural and decorative portion of the new bridge over the Seine. MM. Toudoire & Pradelle will undertake the pavilion "de l'Enseignement" and gallery of National Manufactures. M. Chas. Esquié will design the pavilion of decoration and furniture of public buildings. M. Gautier will carry out the pavilions of Agriculture and Horticulture. M. Mewés is intrusted with the "Social Economy" pavilion, and with the design of the foot bridge over the roads leading to the Pont d'Alma. M. Trouchet and Rey undertake the Navigation building, and the pavilion devoted to forestry, sport and fisheries. M. Sortais will carry out the pavilion of Literature, Science and Art; M. Varcollier is to take in hand the food pavilion; M. Blavette that of silks, textiles and clothing; M. Jacques Hermant that of civil engineering and means of transport; M. Paulin that for materials and processes of mechanics and also that of metallurgy; M. Eugène Hénard the Electricity pavilion. M. Raulin is to take in hand the transformation of the Galerie des Machines into a festal hall, and MM. Deperthes et Fils the Colonial building. This looks like business, and it is to be hoped the whole will be a great success, in spite of the memories of 1889.

ASSOCIATION NOTES.

NATIONAL SOCIETY OF MURAL PAINTERS.

The National Society of Mural Painters held its December meeting on the evening of the twenty-second, at the studio of the first vice-president, Mr. Frederick Crowninshield. In spite of the bad weather a full attendance was secured, the honorary president, Mr. John Lafarge, leaving his sickroom to be present.

Among the reports from the standing committees was an interesting statement from the "Civic Building Committee," in regard to the proposed competition for the decoration of the City Hall, Cincinnati, now being carried on by the Municipal Art Society of that city, in which they have arranged for a specialistic jury of three, one member of whom shall be a member of the National Society of Mural Painters. This will be the first distinctly mural painting competition in which a specialistic jury has been arranged for in advance. The designs are also to be submitted under "nom de plume."

A report was received from the first vice-president of the decision in the "Lazarus" scholarship, the winner of which, Mr. George W. Breck, leaves for a three years' residence at the American Academy in Rome, his work being the study of mural painting in its monumental and architectural character.

The annual dinner of the society was decided to be held about Easter time. Upon discussion of the proposed constitution of the Fine Arts Federation, it was referred to the committee in charge with a few suggestions as to probable modifications.

The annual election of the National Society of Mural Painters was held at their November meeting, and the following officers elected for the year 1896-7:

Honorable president, John Lefarge; first vice-president, Frederick Crowninshield; second vice-president, George W. Maynard; treasurer, D. M. Armstrong; corresponding secretary, Charles M. Shean; recording secretary, Charles R. Lamb.

At this meeting was exhibited the entire series of drawings submitted in the limited competition for the important memorial stained glass windows to be erected in the new city hall, Paterson, New Jersey. This competition has but recently been decided by an expert jury who acted upon the request of the architects, Messrs. Carrere & Hastings. Each competitor was paid for his design, the winner, Mr. Schladermundt, being given the execution of the work.

T-SQUARE CLUB OF PHILADELPHIA.

At a special meeting of the Executive Committee of the T-Square Club, held at the office of the president, Mr. David Knickerbacker Boyd, on December 17, the following resolution, proposed by Albert Kelsey, was adopted:

Whereas, The public-spirited citizens of the State of California have determined to erect a series of new buildings for the University of California upon an unexcelled site overlooking the Golden Gate and the city of San Francisco; and

Whereas, The Regents of the aforesaid University are now receiving suggestions from various members of the architectural profession and from many architectural societies, in regard to the best method of framing the conditions for competition to secure plans for their proposed buildings;

Be it resolved, That the Executive Committee of the T-Square Club of Philadelphia, the foremost architectural organization of Pennsylvania, recommend:

First, That the competition be restricted to architects of recognized ability of the United States, as by so doing we believe that more successful results will be obtained, inasmuch as they are familiar with the exigencies of American civilization, education and climate.

Second, That a small committee of the representative architects be invited to confer with the Regents of the University of California, visit the proposed site and prepare the programme for the competition.

Third, That this same committee of architects be empowered to invite a certain number of additional members of the profession to enter, with them, into a paid competition.

And finally, We believe that a restricted, paid competition will elicit more carefully studied designs and a stronger representation of leading architects than any form of open competition.

The secretary, Charles E. Oelschlager, was instructed to forward a copy of the resolution to the regents of the California University.

ARCHITECTURAL LEAGUE COMPETITION.

The tenth annual competition for the gold and silver medals of the Architectural League, in connection with the Twelfth Annual Exhibition of the Architectural League of New York, has opened with the following programme. The project is a court inclosure and entrance:

PROJECT.

This structure is designed to furnish a covered passage, 10 by 15 feet wide, connecting the projecting wings of a public building constructed around three sides of a court open to the street; and to form at the same time a screen or inclosure between court and street, with an imposing central entrance. The distance between the wings is 83 feet, and the height of the ground story 18 feet.

The structure should be in the nature of an arcade or colonnade, with a central gateway for passengers and pedestrians. Separate entrances may be provided for pedestrians, but are not required. The openings toward the street (other than entrances) should be closed by parapets or balustrades, with or without grilles above them. The metal gates or grilles of the entrances should be shown. There will be no glazing.

Style and material are at the choice of the designer.

CONDITIONS.

First.—The competitors must be residents of the United States, and under the age of twenty-five.

Second.—The drawings shall be made in conformity with the following programme: All the designs submitted shall be the exclusive individual work of the contestants, and no studio or other collaborated work will be received. If the work of any contestant be challenged as being other than as here understood or implied, the so-challenged contestant must disprove the charge before he becomes eligible to any of the awards of this competition.

The awards will be made under the direction of the Committee on Competition and Awards, and decision will be rendered on or before February 8, 1897.

All the drawings complying with the conditions will be hung in the League room at the forthcoming exhibition, the first and second prize drawings being so indicated, and these latter shall become the property of the League.

REQUIRED.

Two sheets of drawings, one showing the plan, elevation and section of the structure to the scale of ¼ inch to the foot; the other showing details of the central entrance to the scale of 1½ inches to the foot, with a small perspective sketch of the whole structure in one corner of the sheet. The drawings, rendered in india ink and color, are to be made on imperial sheets (22 by 31 inches) and mounted on stretchers.

Each sheet must be distinguished by a motto or cipher. A sealed envelope bearing the same motto or cipher must contain the name, full address, place and date of birth of the author, and must be mailed to the Committeee on Competitions and Awards of the Architectural League, No. 215 West Fifty-seventh street, New York.

Drawings are to be delivered flat, carriage paid, at the same place, on or before February 1, 1897. They will be returned at the close of the exhibition at the expense of the contributor.

Bruce Price, Chairman,
W. T. Owen,
A. D. F. Hamlin,
Committee on Competitions and Awards.

ARCHITECTURAL LEAGUE EXHIBITION.

The twentieth annual exhibition of the Architectural League of New York will open at the building of the American Fine Arts Society, in New York, on February 20, 1897. The following circular of information has been issued:

The exhibition will consist of architectural drawings in plan, elevation, section, perspective and detail; drawings of decorative works; cartoons for stained glass; models of executed or proposed work; completed work, such as carvings in stone, wood, bronze, wrought iron, mosaic, glass, textile fabrics and furniture; sketches and paintings of architectural or decorative subjects. Photographs will be admitted only when they serve to elucidate an accepted exhibit.

It is particularly desired, when practicable, that all perspectives and elevations be accompanied by carefully rendered plans of the same; and large scale drawings or details of some portions of the works, as well as models of architectural detail and sculpture, are particularly requested, it being the special object of this exhibition to show complete illustrations of individual,

rather than a larger number of incomplete works. Elaborate rendering of all drawings is highly acceptable, but not altogether essential; an exhibition of interesting works inviting closer examination being the greater object.

CONDITIONS FOR EXHIBITS.—Drawings must be either framed or mounted. The omission of glass is suggested, as superior, for the purposes of this exhibition. All accepted exhibits must remain until the close of the exhibition. No exhibits are to be offered for sale during the exhibition. All exhibits must be labeled on the back with the blank which will be furnished by the Exhibition Committee, upon receipt of the entries. The exhibition will be fully covered by insurance effected by the League.

COLLECTIONS OF EXHIBITS.—The League will collect and return, free of charge to exhibitors in New York City, Brooklyn, Philadelphia and Boston all drawings that have been entered. Collections will be made in New York City on Tuesday and Wednesday, February 9 and 10; in Brooklyn, Monday and Tuesday, February 8 and 9; in Philadelphia and Boston, Saturday and Monday, February 6 and 8. (Special arrangements will be made for the transfer of exhibits from the Pennsylvania Academy of Fine Arts as may be so designated on the League's entry blanks, subject to the acceptance of such works by the League jury.)

CONSIGNMENT OF EXHIBITS.—Exhibits from points other than New York City, Brooklyn, Philadelphia and Boston, must be sent to a consignee in New York, who will deliver them at the galleries, and return same at the close of the exhibition, carriage charges to be paid by the exhibitor. Charges for packing and carriage between consignees' address and the galleries in New York City will be paid by the League. The name and address of the consignee to be put upon the blank on back of exhibit, upon the line marked "By Consignee."

ADDRESSES OF SUCH CONSIGNEES.—William S. Budworth & Son, 424 West Fifty-second street; J. Harrison Mills, 147 East Twenty-third street.

GEORGE KEISLER, Secretary,
215 West Fifty-seventh street, New York.

WESTERN NEW YORK CHAPTER A. I. A.

The tenth annual convention of the Western New York Chapter of the American Institute of Architects was held at Utica, December 3. The more important action taken was the change of name of the Association to Central New York Association of Architects, and the adoption of a new constitution, in which the ethical code is outlined as follows:

SECTION 1. No member should enter into partnership in any form or degree with any builder; nor should a member specify any building material or appliance in which he has a financial interest, without the previous knowledge and consent of the owner of the building in which it is proposed to be used.

SEC. 2. No member should attempt to supplant another architect after definite steps have been taken toward his employment, nor should a member attempt to compete with another architect in amount of commission.

SEC. 3. No member should attempt to secure a new client by drawings on approval, or for a contingent fee, except in regulated competitions.

SEC. 4. No member should advertise in any other way than by the announcement of his name, profession, place of business, office hours, and special branch (if any) of practice.

SEC. 5. Each member should so conduct his practice as to further the cause of professional education; and should render all possible help to juniors, assistants, draftsmen, and students.

The officers elected are as follows: President, C. Francis Osborne, of Ithaca; vice-president, Jacob Ange; secretary, Arthur Norman Gibb, of Ithaca; corresponding secretary, J. H. Pierce, of Elmira.

AMERICAN INSTITUTE OF ARCHITECTS.

The followiug special committees have been appointed by the American Institute of Architects for 1897:

Legislative Committee on Government Architecture.—George B. Post, chairman. *Committee.*—Bruce Price, New York; John M. Carrere, New York; James G. Hill, Washington; Alfred Stoue, Providence. *Alternates.*—Edward H. Kendall, New York; H. J. Hardenbergh, New York; Robert Stead, Washington; R. S. Peabody, Boston.

Committee on National Building for the Institute.—Daniel H. Burnham, Chicago, Ill.; George B. Post, New York, N. Y.; H. Langford Warreu, Boston, Mass.

Committee on Building Laws.—T. M. Clark, Boston, Mass.; Napoleon Le Brun, New York, N. Y.; Alfred Stone, Providence, R. I.

Committee to Revise Constitution and By-Laws.—George Keister, New York, N. Y.; J. W. Yost, Columbus, Ohio; J. H. Pierce, Elmira, N. Y.; G. W. Rapp, Cincinnati, Ohio; W. S. Eames, St. Louis, Mo.

Committee on the Advisability of Licensing Architects.—J. H. Pierce, Elmira, N. Y.; J. A. Fox, Boston, Mass.; Frank Miles Day, Philadelphia, Pa.

Committee on the Effect of Electric Currents on Adjacent and Surrounding Material.—James B. Cook, Memphis, Tenn.; Jeremiah O'Rourke, Newark, N. J.; Frederick Baumann, Chicago, Ill.

Delegate to Natioual Conference on Standard Electrical Rules.—Alfred Stone, Providence, R. I.

MOSAICS.

NORCROSS BROTHERS, one of the most extensive building firms in the country, have dissolved by mutual conseut. The business will be continued under the same name by Orlando W. Norcross, James A. Norcross, the senior member, retiring after thirty years, during which the firm have erected some of the largest and finest structures in the country.

THE change is anuounced of name of the Tiffany Pressed Brick Company to that of the Tiffany Enameled Brick Company, which change was made at a meeting of the stockholders December last, and was due to the increased demand for this company's enameled brick, though they continue to manufacture pressed brick. Beginning with the New Year they have secured the contract to furnish all the enameled brick (270,000 English size) for the new Sherry Hotel, in New York City, of which McKim, Mead & White are the architects. They were in competition with the best brick both of foreign and domestic manufacture. They have also contracted for the enameled brick for the Fair building, this city, of which Jenney & Mundie are the architects.

OUR ILLUSTRATIONS.

Church, Buffalo, New York.

Engine House, Detroit, Michigan. Donaldson & Meier, architects.

National Hotel, Cripple Creek, Colorado. John E. Youngberg, architect, Chicago.

Residence at North Edgewater, Illinois. George W. Maher, architect, Chicago.

Residence of H. C. Mallory, Kenilworth, Illinois. George W. Maher, architect, Chicago.

Residence of J. L. McAfee, Kenilworth, Illinois. George W. Maher, architect, Chicago.

The Congressioual Library, Washingtou, D. C. Smithmeyer & Pelz, Paul J. Pelz, and Edward P. Casey, architects.

D. S. Morgan Building, Buffalo, New York. Green & Wicks, architects; Holabird & Roche, cousulting architects, Chicago.

"Lowe Ridge," Residence of William Lowe Rice, Euclid Heights, Clevelaud, Ohio. Alfred Hoyt Granger, architect. The following views are giveu: Exterior; View in Hall; View in Dining Room; View in Living Room.

Photogravure Plate: Cincinnati Club, Cincinnati, Ohio. A. O. Elzner, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Residence, Ciucinnati, Ohio. William Martin Aiken, architect.

Residence of Adam Kramer, Ciucinnati, Ohio. Des Jardins & Hayward, architects.

Residence of Noble B. Judah, Chicago. Shepley, Rutau & Coolidge, architects.

The Princetou-Yale School, Boarding Departmeut, Chicago. Dwight H. Perkins, architect.

Residence of A. D. Fisher, Waluut Hills, Ohio. L. F. Plympton, architect, Ciuciunati, Ohio.

Residence of William H. Forword, Cliftou, Ohio. A. O. Elzuer, architect, Cincinnati, Ohio.

Residence of George Bullock, Vernonville, Cincinnati, Ohio. Renwick, Aspinwall & Russell, architects, New York.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication iu this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than $5,000 are uot published.

Chicago, Ill.—Architect Robert S. Smith: For George Merki, a three-story and basemeut apartment house, 40 by 86 feet iu size; to be erected at Garfield boulevard corner of Dearborn street; it will be of buff Bedford stone front, have interior finished in oak, the best of open plumbing, gas aud electric fixtures, mantels, sideboards, cement basement, laundry fixtures, gas ranges and fireplaces, electric light, etc.

Architects Wilson & Marshall: Are preparing plans for a fiue Gothic residence, 35 by 75 feet in size; to cost $35,000; to be erected on Michigan avenue; it will have a buff Bedford stone front, elegant hardwood interior fiuish, mantels, sideboards aud consoles, gas and electric fixtures, gas ranges and fireplaces, electric light, hot-water heating, etc. For P. D. Murphy, a handsome three-story and basement resideuce, 40 by 60 feet in size, to be erected at the coruer of Champlain avenue and Forty-eighth street; it will be of dark red pressed brick front, sides and rear, with white stoue trimmings, have the interior finished in quarter-sawed oak, mahogauy, birch and maple, the best of open nickel-plated plumbing, specially designed mantels, sideboards and consoles, gas aud electric fixtures, hot-water heating, electric light, etc. For H. S. Jacobi, a two-story and basement flat buildiug, 25 by 70 feet in size; to be erected at Jackson boulevard aud California avenue; it will have a front of buff Bedford stone, the modern open plumbing, gas and electric fixtures, electric light, etc. For Louis Fish, a three-story aud basement residence, 22 by 80 feet in size; to be erected at Michigan avenue and Forty-third street; it will have a buff Bedford stone front and red slate roof, the best of open plumbing, gas and electric fixtures, hardwood interior finish, special mantels, sideboards and consoles, hot-water heating, electric light, gas ranges and fireplaces, etc. Also making plans for a two-story aud basement apartment house, 50 by 75 feet in size; to be erected at Monroe avenue; it will be of buff Bedford stone front, have hardwood finish, gas and electric fixtures, the best of open nickel-plated plumbing, gas ranges and fireplaces, laundry fixtures, etc.

Architect E. C. La Belle: For Blumenhagen & Epding, a three-story factory, 50 by 100 feet in size; to be erected at 469 Ashland avenue; it will be of pressed brick front, have steam heating, electric light, elevators, etc.

Architects A. M. F. Colton & Son: For Richard Ryan, five two-story, basement and attic residences; to be erected at the corner of Forty-fifth aud Congress streets; they will have stone fronts, hardwood finish, the modern open plumbing, mantels and sideboards, gas and electric fixtures, laundry fixtures, etc.

Architect H. L. Ottenheimer: For Charles Yondorf, a three-story and basement residence, 28 by 80 feet in size; to be erected at Michigan boulevard near Forty-sixth street; it will have a stone front, hardwood interior finish, mantels, sideboards and consoles, electric light, steam heating, laundry fixtures, marble work, etc.

Architect W. H. Milner: For county of Cook, two buildings, 104 by 115 feet in size; to be erected at Dunning; they will be of pressed brick with terra cotta trimmings, have the modern sanitary improvements, gas fixtures, hardwood interior finish, heating, etc.

Architect A. G. Zimmerman: For Emil Getz, a three-story aud basement flat buildiug, 29 by 75 feet in size; to be erected at Rokeby street uear Grace; it will be of buff Bedford stoue front, have hardwood finish, mantels and sideboards, gas ranges and fireplaces, heating. For Franklin Engraving and Electrotyping Company, corner of Roscoe street and Racine avenue, a one-story addition, 56 by 75 feet in size—to factory—truss roof, common brick and stone, iron construction, electric light, steam heating, cement floor, plumbing, etc. For William Lingenfelter, two two-story frame houses, 22 by 40 and 22½ by 56 feet in size; to be built at Austin; to have stone basements, pine finish, modern plumbing, furnaces, gas fixtures, etc.

Architect J. D. Chubb: For Martin & Reynolds, five two-story basement and attic frame residences, to be erected at 819 to 831 Wilson avenue; to be of brick and stone basements, have oak and pine finish, gas fixtures, furnaces, the modern sanitary improvements, mantels, etc.

Architects Perkins & Krause: For L. R. Harsha, a five-story addition to factory, 50 by 75 feet in size; to be erected at Carroll avenue and Robey street; to be of pressed brick and stone front, have steam heating, elevators, electric

light, etc. Also making plans for a four-story and basement factory, 75 by 100 feet in size; to be erected at Franklin and Indiana streets; pressed brick and stone front, mill construction, plumbing, electric light, steam heating, elevator, etc.

Architect Louis Martens: For A. J. Toolen, a four-story and basement apartment house, 50 feet front; to be erected at 2718-70 Indiana avenue; it will be of buff Bedford stone front, have hardwood interior finish, mantels, sideboards, gas and electric fixtures, steam heating, electric light, laundry fixtures, cement basement, electric bells, etc.

Architect W. H. Drake: For C. C. Clark, a two-story flat building, 49 by 80 feet in size; to be erected at 569-71 Wabash avenue; to be of pressed brick and stone front, have hardwood interior finish, modern plumbing, steam heating. elevators, electric light, etc.

Architect Kalal & Molitor: For John C. Krasa, a two-story, basement and attic residence, 22 by 68 feet in size; to be built at St. Louis avenue; it will have a buff Bedford stone front and porch, tile roof, pressed brick and stone side, quartered oak interior finish, mantels and sideboards, marble wainscoting, tile bathrooms, gas and electric fixtures, furnace, gas ranges and fireplaces, laundry fixtures, etc.

H. L. Wheatley is building ten two-story, attic and basement frame residences, at Rogers Park; they will be erected on Pratt avenue and Farwell avenue; they will be constructed of frame, with brick and stone basements, have oak and pine interior finish, mantels, sideboards, gas fixtures, electric bells, cement basements, sidewalks, laundry fixtures, etc.

Architect J. A. Miller: Making plans for a two-story livery stable, 127 by 129 feet in size; to be erected at North Clark street; it will be of pressed brick and stone front, have gravel roof, the necessary plumbing, etc.

Architect Morrison H. Vail: For E. W. Zander, two two-story frame houses, 22 by 40 feet each; to be built at Webster avenue and Ravenswood Park; they will have brick basements, open plumbing, gas fixtures, furnaces, mantels, sideboards, oak finish, etc.

Architect Martin Carr: For Mrs. O'Connor, a two-story and basement flat building, 25 by 60 feet in size; to be built at Albany avenue near Twelfth street; the front will be of buff Bedford stone, interior to be finished in oak and Georgia pine, have modern plumbing, mantels, sideboards, gas fixtures, etc.

Architects Morris O. Johnson & Co.: For N. Cronenberger, a three-story apartment house, 56 feet front; to be erected at Sixty-second street and Kimbark avenue; it will have a buff Bedford stone front, oak interior finish, mantels and sideboards, gas and electric fixtures, steam heating, open nickel-plated plumbing, electric light.

Architects Ostling Brothers: For Mrs. E. Hortburg, a three-story apartment house. 50 by 57 feet in size; to be erected at Perry avenue near Graceland avenue, Ravenswood; it will have a stone front, hardwood finish, mantels, sideboards, furnaces, gas fixtures, etc.

Architects W. W. Boyington & Co.: For H. C. Basie, a two-story store and flat building, 75 by 72 feet in size; to be erected at Highland Park; it will be of pressed brick and terra cotta, have galvanized iron and stone trimmings, the modern plumbing, electric light, etc. For Mrs. J. M. Gerry, a two-story building, 60 by 130 feet in size; to be erected at Sheridan road south of Highland park; it will be half brick and half timber, old English style, have tile roof, hardwood interior finish, the modern plumbing, electric light. Also for Louis Klewer, a three-story store and flat building, 24 by 77 feet in size; to be erected at 1028 North Hoyne avenue; pressed brick and stone front, slate roof, oak finish, the modern plumbing, gas fixtures, mantels, sideboards, electric bells, speaking tubes, etc.

Architect William L. Klewer: Making plans for Lithuanian R. C. Church, 36 by 62 feet in size; to be erected at Spring Valley Illinois. It will be of stone basement and frame superstructure, have the interior finished in Georgia pine, gas fixtures, heating, pews, stained glass windows, etc.

Architect E. H. Turnock; For Arthur Murray, a four-story and basement apartment house, 44 by 85 feet in size; to be erected at Myrtle and Birch streets; it will have two fronts of buff Bedford stone, oak finish throughout, all open nickel-plated plumbing, gas and electric fixtures, steam heating, special mantels and sideboards, electric bells, speaking tubes, marble and tile work, cement basement, etc. Also for E. Purcelle, a three-story and basement apartment house, 50 by 65 feet in size; to be erected at Byron avenue, Lake View; it will have a stone front, oak finish, mantels, sideboards, gas and electric fixtures, steam heating, electric light, gas ranges and fireplaces, cementwork, etc.

Architect John Sutcliffe: Made plans for St. John's Episcopal church, to be erected at Helena, Arkansas; it will be of pressed brick and stone, have slate roof, pine finish, gas fixtures, steam heating, pews, stained glass, etc.

Architect Perley Hale: For R. R. Bailey, three two-story residences, to be erected at 6441-45 Drexel avenue; Bedford stone fronts, oak finish, mantels, sideboards, gas fixtures, the modern sanitary improvements, steam heating, etc.

Architect John T. Long: For Forbes estate, a four-story and basement apartment house, 48 by 90 feet in size; to be erected at 420 West Sixty-third street; the front will be of buff Bedford stone, the interior to be finished in hardwood, have marble and tile work, steam heating, electric light, etc.

Architects Huehl & Schmid: For Mrs. Jacob Birk, a three-story and basement flat building, 115 by 25 feet in size; to be erected at the corner of Wood street and North avenue; it will have a pressed brick and stone front, hardwood finish, mantels, sideboards, gas fixtures, steam heating, etc. For John Wells, a three-story store and flat building, 90 by 25 feet in size; to be erected at Clark and Fletcher streets; to be of pressed brick and stone front, have the modern sanitary improvements, gas fixtures, mantels, sideboards, electric light, etc. For J. S. Cuneo, a two-story and basement flat building, 25 by 66 feet in size; to be built at Sacramento avenue near Division street; Bedford stone front, hardwood finish, gas fixtures, mantels, furnaces, etc. For H. J. Peet, a two-story store and flat building, 50 by 80 feet in size; to be erected at the corner of Clark and Roscoe streets; it will have two fronts of pressed brick and stone, hardwood finish, gas fixtures, mantels, steam heating, electric light, etc. For Ernst Hess, a two-story hotel, 84 by 120 feet in size: to be erected at Lake Villa, Illinois. For Mrs. Mary Ann Chandler, a two-story, basement and attic frame residence; to be erected at River Forest; it will have a stone basement, oak finish, steam or hot-water heating, gas and electric fixtures, mantels, sideboards, etc. For George Weidig, a two-story, basement and attic residence, 27 by 63 feet in size; to be erected at Buena Park; it will be of buff pressed brick with stone trimmings, shingle roof, interior to be finished in quartered oak, birch and white oak, have the modern open nickel-plated plumbing, gas and electric fixtures, hot-water heating, electric light, gas ranges and fireplaces, etc.

Architects Griefenhagen & Kingsley: For Charles E. Jones, a three-story apartment house, 50 by 80 feet in size; to be erected at Fiftieth street and St. Lawrence avenue; pressed brick and stone front, hardwood finish, mantels, sideboards, etc.

Architect J. A. Wierzbieniec: Just began work on the four-story and basement store, 45 by 80 feet in size, at the northwest corner of Madison and Union streets, for Adam Schaaf; stone front, the necessary plumbing, elevators, electric light, etc.

Architects J. F. & J. P. Doerr: A three-story and basement apartment building, 35 by 94 feet in size; to erected at 5901 Prairie avenue; to be of buff Bedford stone front, hardwood interior finish, electric light, steam heating, gas and electric fixtures, mantels, sideboards, etc.

Architect C. A. Strandel: For M. Johnson, a two-story, basement and attic frame house, 24 by 52 feet in size; to be built at Winona street near Southport, Edgewater; to have a brick basement, oak and pine finish, gas and electric fixtures, mantels, sideboards, etc. For M. Pearson, a two-story store and flat building, 25 by 76 feet in size; to be erected at the corner of Spaulding avenue and Franklin street; it will have two fronts of pressed brick with buff Bedford stone trimmings, oak finish, mantels, sideboards, steam heating, gas fixtures, etc.

Architect J. T. Fortin: For Ike Bernstein, a two-story and basement addition to building at 370 West Fourteenth street; to be of pressed brick with stone entrance, galvanized iron cornice, plumbing, gas fixtures, etc.

Architect L. M. Mitchell: For Francis Goodall, a two-story flat building, 25 by 55 feet in size; to be built at West Adams street near Forty-first avenue; to be of stone front, have gas fixtures, furnaces, mantels, sideboards, modern plumbing. For J. H. Thomas, a two-story flat, 22 by 50 feet; to be built at St. Lawrence avenue south of Sixty-sixth street; pressed brick and stone front, Georgia pine finish, gas fixtures, furnaces, mantels, plumbing.

Architect Thomas McCall: For Corse and Jeffrey, a three-story flat building, 60 by 70 feet in size; to be erected at Sixty-first street near Prairie avenue; to be of pressed brick and stone front, have hardwood interior finish, mantels, steam heating, etc.

Architects Gassman & Bentar: For Frank Harter, a two-story, basement and attic residence, 28 by 64 feet in size; to be erected at Douglas boulevard near Spaulding avenue; to be of buff Bedford stone front, tile roof, hardwood finish, the best of open plumbing, furnace, electric light, mantels, sideboards, etc.

Architects Wood & Lovel: For James Cockburn, a three-story flat building; 60 by 96 feet in size; to be erected at Jackson avenue near Fifty-eighth street, stone front, hardwood finish, mantels, gas and electric fixtures, steam heating, the best of modern sanitary improvements.

Architect A. Sandegren: For M. G. Leonard, two two-story residences, 22 by 70 feet each in size; to be erected at Forty-ninth street near Grand boulevard; stone fronts, quarter-sawed oak finish, hot-water heating, electric light, open plumbing. For A. E. Swensen, a three-story apartment house, 75 by 90 feet in size; to be erected at the corner of Sixty-first street and Ellis avenue. It will have two fronts of pressed brick with stone trimmings, gas and electric fixtures, steam heating, the best of modern plumbing, hardwood finish, mantels, sideboards and consoles, gas ranges and fireplaces, laundry fixtures, etc.

Detroit, Mich.—Architects Baxter & Hill: For James Munroe, two-story residence; lower story stone, balance pressed brick; cost $6,000. Also two-story brick store and flats, west side of Greenwood avenue near Tuscola street; cost $6,500.

Architect A. E. French: Three-story brick double residence, south side of Forest avenue opposite High School; cost $12,000. Also two-story double brick on south side of Forest avenue between John R. and Brush streets; cost $9,000.

Architects Spier & Rohns: For McLaughlin Brothers, five two-story frame residences; to be built on Josephine, King and Alger avenues; cost $20,000.

Architects Rogers & MacFarlane: For Henry Burbank, two-story brick veneered residence, east side of Twelfth street near Bagg; cost $5,500.

Architect S. C. Falkinburg: For Elias Wardell, two-and-one-half-story frame residence, on north side of Poplar street near Thirteenth street; cost $4,500. For Charles Turner, two-story brick and stone residence, north side of Ferry ave. near Antoine street; cost $15,000. For Adolph C. Peoples, two brick veneered double residences, on corner of Lincoln and Calumet avenues; cost $8,500.

Architect Joseph G. Kastler: For Patrick Casserly, two-story frame apartment building, southwest corner of Fort street and Elmwood avenues; 43 by 96 feet in size; cost $8,000.

Architect Joseph E. Mills: For Alfred Marsh, two-story brick residence, on north side of Hancock avenue near Fourth street; cost $5,500. For Alexander J. Ruelle, Jr., two-and-one-half-story frame residence, on Seyborn avenue near Jefferson; cost $4,000.

Architect George W. Meyers: Two-story apartment building, on north side of Porter between Fourth and Fifth streets; cost $8,500.

Architect Harry W. Chamberlain: For Henry W. Holcomb, two-story brick and stone residence, to be built on corner of Bethune and Second avennes; cost $6,500.

Architect Gustave Mueller: For Voigt Brewing Company, remodeling building corner of Munroe and Farmer streets; cost $10,000. For Copland H. Calwell, two-story apartment building, to be built on south side of Baltimore avenue near Cass street; cost $10,000. For Copland H. Calwell, two two-story frame residences, on north side of Baltimore avenue near Second street; cost $5,000.

Architects Stratton & Baldwin: For B. C. Preston, two-story stone bank building, at Armada, Michigan; cost $12,000.

Architect Edward C. Van Leyeu: For A. J. and H. J. Van Leyen, two two-story frame residences, to be built on Breckenridge and Seventh streets; cost $6,000. Also three-story apartment building of nine apartments; stone front; 60 by 80 feet in size; cost $20,000.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXVIII. ADVERTISERS' TRADE SUPPLEMENT. No. 6

Valuable Publications Free.

Any architect can secure valuable books of reference without cost by sending for the catalogues of materials, etc., noticed from month to month in these columns. Large sums are spent on these catalogues, and they contain much practical information. Many are art productions. They may be obtained free on application to those issuing them. In writing please mention THE INLAND ARCHITECT, and oblige the journal and the dealer.

REQUESTS FOR CATALOGUES AND SAMPLES.

Those wishing catalogues and samples sent them by dealers in general may have their names inserted under this heading free of charge. The only recompense desired is that the dealers who send catalogues to these addresses give THE INLAND ARCHITECT due credit for business benefits that result.

O. N. BENSON, Architect, Perriu Bank Building, La Fayette, Indiana.

CHAS. A. DIEMANN, Architect, Security Saviugs Bauk, Cedar Rapids, Iowa.

TRADE NOTES.

HEARNSHAW FIREPROOF PARTITION COMPANY have their advertisement in this number, and their system is being adopted in all the large office buildings of Chicago, Detroit and Buffalo. Send for their catalogue and prices. No. 90 West Lake street, Chicago.

THE DECORATIVE SUPPLY COMPANY have a large contract for their supplies in Chicago, Detroit, Cleveland, Milwaukee and other cities. Their designs are up-to-date and their grille work is of the highest class. Send for their catalogue and estimates on work. Nos. 214-216 South Clinton street, Chicago.

ONE of the most artistic and altogether harmonious shades for suburban and country houses is the new "Lichen-gray" of Cabot's creosote shingle stains. As its name implies, it is a soft and delicate gray shade with a light greenish tone, and its effect is admirably like that of rock-lichens. It is one of the many beautiful "special" shades of these stains, and that it should have proved so entirely acceptable to people of keen artistic taste is not surprising. There are other grays with more and more green in them, down to sage green.

THE volume of our business for 1896 has been less than in 1895, though not so very much less. Accounts have been hard to collect, although we believe our customers have been anxious to pay promptly. Altogether our experience is that 1896 has been a season of hard times and many moments of uncertainty, but nevertheless the spirit of self-help and mutual help has been alive all the time and is now making itself felt in the way of better business, which will be still better later on. As for 1897, business prospects are good — at least good to all who are in any way hopeful or energetic. Even in 1896 we quite largely increased our business in those lines where we put in some extra hard and intelligent work. Probably business men are not exceptions to Mr. Atkinson's favorite quotation from Emerson: "Man is as lazy as he dares to be," and we shall therefore shake off any lethargy that may have settled on us, and start in on 1897 at a record pace, for collections are now very good, and everything so far as we can see is encouraging to all manufacturers for both home and export trade.

JOSEPH DIXON CRUCIBLE COMPANY.

A NEW process of color printing, which is very like photographing in color, is shown in the beautiful plates which Dexter Brothers of Boston are sending out to show the effect in color combination of their shingle stains. The subjects chosen are particularly artistic and are from the offices of prominent architects. William Ralph Emerson and Winslow & Wetherell, of Boston, Hazelhurst & Huckel, of Philadelphia, and George W. Maher, of Chicago, are some of those who are represented.

These stains have an undoubted popularity in this country, and besides being used on new houses, house-owners who have used other shingle stain and found it unsatisfactory, are restaining with a single coat of Dexter Brothers' English Shingle Stain. Send to them for the new colored plates.

THE POWERS REGULATOR COMPANY say they have just completed the installation of their system of heat regulation in the New Central High School building, at Detroit. Also Lewis Institute building, Madison and Robey streets, Chicago. They are also installing their system in five of the new Chicago public schools; Lucas County courthouse at Toledo, Ohio; new city hall at Lansing, Michigan. They have recently been awarded a contract for heat regulation in the New Central High School which is now being built at Philadelphia, Pennsylvania. This is probably the largest high-school building in the country. Other buildings recently equipped with the Powers system are: Melrose High School, Melrose, Mass.; State Normal School, Lowell, Mass.; Manchester High School, Manchester, Mass.; two public schools in city of Boston. Send for their catalogue. Offices: 36 Dearborn street, Chicago; 45 Oliver street, Boston; 508 Union Trust building, St. Louis.

THE Matchless floor spring hinges, ball-bearing and double acting, are pivoted to the door at top and bottom, avoiding all trouble from sagging. They hold the door rigidly at center and will not open from a draft or wind. They find their center quickly and do not oscillate like other spring hinges. They are noiseless, all working parts being sunk in the floor. They are the simplest door hinges of this kind on the market. They are easily placed and require no attention whatever, and are always in order. Their ball bearings insure a minimum of friction and make them among the easiest working hinges on the market as well as the simplest and cheapest. They are made for all weights and sizes of doors, both single and double acting. The face plates are finished in any metal desired. Special attention paid communications from architects and builders. Prices and terms on application. Send for catalogue to G. E. Lawson & Co., the manufacturers, Milwaukee, Wisconsin.

THOUGH Madame Patti has succeeded in capturing American dollars by the wholesale during her tours through this country, it is quite evident that the dollar is not the only product of our ingenuity and thrift that she appreciates. Living in our sumptuous hotels has brought to her notice the clever regulation of the heating apparatus. This has been so impressed on her mind that on her return home from one of her many operatic tours in this country, she ordered radiators from the American Radiator Co., to be placed in her castle Craig-y-nos, so some of the American dollars have come back to us through the American Radiator Co.

A CONTRACT for twenty-five air compressors and twenty-five air receivers, of medium and small sizes, has been closed by the Clayton Air Compressor Works, Havemeyer Building, New York, with one company, delivery of the entire order to be made within six months from date. They also report sales of five air compressors of standard pattern during the first week in November, and the indications point to a decided revival of trade in air compressors, many orders having been held in abeyance, pending the result of the election.

RAILROAD NOTES.

HOMESEEKERS' EXCURSIONS.— On January 5 and 19, February 2 and 16, March 2 and 16, the Chicago, Milwaukee & St. Paul Railway will sell round-trip excursion tickets from Chicago to a great many points in the Western and Southwestern States both on its own line and elsewhere, at greatly reduced rates. Details as to rates, routes, etc., may be obtained on application to any coupon ticket agent or by addressing F. A. Miller, Assistant General Passenger Agent, Chicago, Illinois.

CALIFORNIA.—If you are going there by all means inquire about the Burlington Route Personally Conducted Excursions to San Francisco and Los Angeles, which leave Chicago every Wednesday with a Pullman palace tourist car through to destination. The route is via Denver, the Denver & Rio Grande Railroad (Scenic Line) and Salt Lake City. The cars are fitted with carpets, upholstered seats, mattresses, pillows, blankets, bed linen, berth curtains, toilet rooms, heat and light, and, in fact, all the conveniences of a standard Pullman palace car; they lack only some of the expensive finish of the Pullmans run on the limited express trains, while the cost per berth is only about one-third of the price. Write for full particulars to T. A. Grady, Excursion Manager, C. B. & Q. R. R., 211 Clark street, Chicago, Illinois.